University of Alberta

2007 High School Honour Band

Angela Schroeder, Conductor

and The University of Alberta

Symphonic Wind Ensemble

Angela Schroeder, Conductor

Wendy Grasdahl, Guest Conductor

Saturday, March 17, 2007 at 7:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

University of Alberta
Symphonic Wind Ensemble

Four Scottish Dances (1957) — Sir Malcom Arnold (1921-2006)

Wendy Grasdahl, guest conductor

Three Grainger Pieces — Percy Grainger (1882-1961)
- Molly on the Shore
- Irish Tune from County Derry
- Children's March: Over the Hills and Far Away

Black Dog (2002) — Scott McAllister (b. 1969)

Variations on "St. Patrick's Breastplate" (2004) — Dwayne Milburn (b. 1963)

Intermission

University of Alberta
High School Honour Band

For the New Day Arisen (1997) — Steven Barton (b. 1954)

Three London Miniatures (1998) — Mark Camphouse (b. 1954)

Ammerland (2001) — Jacob de Haan (b. 1959)

Fantasy on a Japanese Folk Song (2005) — Samuel Hazo (b.1966)

Bali (2005) — Michael Colgrass (b. 1932)

Program Notes

Sir Malcolm Arnold (1921-2006), born at Northampton, England, is one of the most fluent and versatile composers of his, or any other, generation. He was educated at the Royal College of Music, London, where he majored in composition with Gordon Jacob. Arnold performed professionally as a trumpet player in the BBC Symphony and the London Philharmonic, and from 1948 on devoted his talents almost exclusively to conducting. His prolific output comprises symphonies, concerti, chamber music, stage works, divertimenti, choral music, song cycles and music for wind and brass band, and his catalogue of over a hundred scores for film and television includes the Oscar-winning *Bridge on the River Kwai*. Arnold was named Commander of the Order of the British Empire (CBE) in 1970 and was knighted in 1993. In 1986 he received the Ivor Novello Award for outstanding services to British music and in 2001 was awarded a Fellowship of the British Academy for Composers and Songwriters on the occasion of his 80th birthday.

Four Scottish Dances (1957) was dedicated to the BBC Light Music Festival. Arnold writes of the work:

> They are all based on original melodies but one – the melody of which was composed by Robert Burns. The first dance is in the style of a slow strathspey – A slow Scottish dance in 4/4 meter – with many dotted notes, frequently in the inverted arrangement of the "Scotch snap" rhythm. The name was derived from the struth valley of Spey. The second movement is a lively reel, beginning in the key of E-flat and rising a semi-tone each time it is played. The bassoon provides a moment of repose with a rather slow and somewhat "clumsy" rendition of the tune. The third of the four dances is in the style of the Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, calling to mind the use of the open pitches of the violin in a rustic and excitable manner (emulated by saxophone in the band version).

Percy Aldridge Grainger (1882-1961) was born at Brighton, Victoria. His father, John H. Grainger, was a well-known architect whose designs included the Princes Bridge in Melbourne. Quite precocious, Percy made his first concert tour when he was twelve. Soon afterwards, he went to Germany with his mother Rose to further his training as a pianist and composer. Between 1901 and 1914, Percy and his mother lived in London where his talents flourished. In these years he befriended the Norwegian composer, Edvard Grieg, and received great acclaim for his performances of Grieg's now infamous *Piano Concerto in A minor*, which Grainger premiered in 1907. Grieg's love of national music inspired Percy to look closely at. English folk music. With the aid of a phonograph, Percy collected songs from folk-singers and made many famous arrangements from these. Of himself, he said, "I regard the study of native music and close association with folk-singers (peasants, sailors etc.) as the most fruitful influence in my creative career."

In 1914, Grainger moved to America, where he lived for the rest of his life. He became an American citizen (although he always described himself as Australian) and during a brief spell in the U.S. Army Bands, he "dished-up" (as he put it) *Country Gardens,* the piece which many people now equate with his name. After the war, Grainger continued his hectic life of concert tours and lectures, including tours to Australia (during which, in the 1930s, he set up the Grainger Museum). In 1928, he married the Swedish artist, Ella Ström.

A somewhat original music thinker for his time, he did much to publicize medieval European music, and the music of other cultures. Towards the end of his life he worked on means for producing *Free Music*; music not limited by time or pitch intervals. The *Free Music* machines he created in association with the scientist Burnett Cross may be regarded as the crude forerunners of the modern electronic synthesisers. On 20th February 1961, he died in New York, and is now buried in the family grave at Adelaide, South Australia. Given his extraordinarily busy and hectic life, it is indeed amazing that Grainger was so prolific a composer, producing well over 1200 works and arrangements in all.

Molly on the Shore (trad., arr. 1920) is based on two traditional Irish reels – "Temple Hill" and "Molly on the Shore" – found in "The Complete Petrie Collection of the Ancient Music of Ireland" which was edited by Sir Charles Villiers Stanford of Boosey and Co. publishers. Grainger first set these tunes for string quartet in 1907, and after his enlistment into the American Army as a bandsman, chose to set them for military band as well. The settings were dedicated as birthday gifts to his mother in 1907 and again in 1920.

Irish Tune from County Derry (trad., arr. 1918) was a folksong collected by Miss J. Ross of New Town, Limavady, County Derry, and was also found in "The Complete Petrie Collection of the Ancient Music of Ireland." Grainger created several settings of this tune, the first being for "wordless" choir – the members of the chorus are asked to vocalize on "ah" and to hum. Other versions that Grainger created include a version for piano solo, a version for orchestra or "string band" (Grainger's term) as well as the arrangement for wind band. It was one of Grainger's first contributions to the wind band literature, and has become one of the most popular works in the wind band repertory.

Children's March: Over the Hills and Far Away (1919) is one of Grainger's most performed works. Grainger's use of folk melodies permeates his compositional output, and though the melodic content of the piece is folk-like in nature, it is composed of entirely original material. Many of Grainger's works for wind band are his own arrangements of pieces conceived for other musical forces. The Children's March is a rarity in that he conceived the piece as a work for band from the outset. He later arranged the piece in a setting for two pianos/four hands. The work is generally accepted as the first band composition utilizing the piano, and Grainger himself is known to have performed the piano part on several occasions.

Scott McAllister (b. 1969) was born in Vero Beach, Florida, and completed his doctorate in composition at the Shepherd School of Music at Rice University. McAllister has received numerous commissions, performances, and awards

throughout the United States, Europe, and Asia. He has also been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals. McAllister has received awards, performances, and/or commissions from ASCAP, The American Composers Orchestra, The Rascher Quartet, I Musici de Montreal, Charles Neidich, The Verdehr Trio, Jacksonville Symphony, Da Camera, The Ladislav Kubik Competition, The United States New Music Ensemble, The President's Own Marine Band, The Florida Arts Council, and The Florida Bandmaster's Association. Scott McAllister's music is recorded on the Summit Records label and his music can be found at Lydmusic.com. Scott McAllister is Associate Professor of Composition at Baylor University.

McAllister provides the following program note:

> ***Black Dog*** (2002) is a rhapsody for solo clarinet and wind ensemble. The work is inspired by classic hard rock music, particularly Led Zeppelin's rhapsodic-style song *Black Dog*. The clarinet solo takes the role of the lead singer in a hard rock band with its extreme range and emotions juxtaposed with pyrotechnic solos in true "Hendrix" fashion. The rhapsody begins with a long solo cadenza which introduces most of the material in the work. The middle section is a very slow, upward, "Stairway to Heaven" gesture. The last section of *Black Dog* concludes with a head-banging ostinato pattern that leads to the final fiery cadenza.

Dwayne Milburn (b. 1963) is a graduate of the University of California-Los Angeles where he studied music education and composition, and of the Cleveland Institute of Music where he earned a Master of Music in orchestral conducting in 1992. Milburn served as the director of cadet music for the United States Military Academy at West Point before assuming duties as a commissioned officer conductor in the United States Army Band program. During his twelve years with the Army, Milburn served as the associate bandmaster for the Army Band "Pershing's Own" in Washington D.C., the deputy commander of the Army Europe Band and Chorus in Heidelberg, Germany, and the commander and conductor of the Army Ground Forces Band in Atlanta. Active as a conductor, composer, and arranger. Milburn's music has been performed by the Cleveland Orchestra, the United States Army Band, the United States Military Academy Band, the North Texas Wind Symphony and the Indian University of Pennsylvania Wind Ensemble.

Variations on St. Patrick's Breastplate (2004) is dedicated to Colonel William Schempf and was commissioned by the Indiana University of Pennsylvania Wind Ensemble (Jack Stamp, conductor). The work is a set of five variations based on the hymn tune composed by Charles V. Stafford to accompany a translation of the Gaelic poem "St. Patrick's Lorica." A lorica was a mystical garment, or "breastplate" that was supposed to protect the wearer from danger and illness, and guarantee entry into heaven. Legend says this powerful prayer was written in the year 433 by Saint Patrick, aware that there was a plot to try to kill him and his clerics en route to the King's court. During this journey, Saint Patrick and his followers chanted the sacred "Lorica," or "Deer's Cry," which came to be known as "St. Patrick's Breastplate," and by the seventh century it was sung in all the monasteries and churches throughout Ireland.

Steven Barton (b. 1954) holds degrees from Indiana University of Pennsylvania and Virginia Commonwealth University. He has taught both high school and middle school bands in South Dakota, North Carolina, and Virginia. He is currently Director of Bands at Manchester High School in Chesterfield County, near Richmond, Virginia. Steve Barton is active as a percussionist in the Richmond area and records with the Keystone Wind Ensemble.

For the New Day Arisen (1997) was commissioned for the dedication of the new George Washington Carver Middle School in Chesterfield County, Virginia. A fanfare in the traditional ABA form, the work includes a percussion interlude that serves as a transition to the recapitulation. This exciting and energetic piece demands rhythmic independence from the individual performers. This piece was premiered on October 26, 1997 by the Carver Middle School Advanced Band under the direction of Pamela W. Barton.

Mark Camphouse (b.1954) is currentl Associate Professor of Music and Director of Bands at Radford University in Virginia. Engagements as a guest conductor, clinician and lecturer have taken him to 30 states, Canada and Europe. He received his formal musical training at Northwestern University where his principal private teachers included John P. Paynter (conducting), Alan Stout (composition) and Vincent Cichowicz (trumpet). Camphouse has received numerous commissions from ensembles throughout the United States, including the United States Marine Band, the United States Army Band and the Revelli Foundation. He was named winner of the 1991 National Band Association Composition Contest. His works have been performed in such prestigious venues as Carnegie Hall, the Kennedy Center, Orchestra Hall – Chicago, Royal Alberta Hall – London, and conferences for the World Association of Symphonic Bands and Ensembles (WASBE), the College Band Directors National Association (CBDNA) and the Music Educators National Conference (MENC).

Three London Miniatures (1998) was commissioned by Regina B. Stott for the Woodward Academy Bands (College Park, Georgia), Marguerite Wilder, Charles Brodie and Lauran Hunt, Directors, and received its premiere performance in Atlanta on February 1st, 1998 with the composer conducting.

Camphouse writes of the work:

> I have had the pleasure of visiting Great Britain on three occasions; twice for professionally related work in 1975 and 1995, and most recently with my family in December-January 1996-1997. If I had to select a 'favorite' foreign city, London – with its warm people, unique urban charm, and rich historic and cultural traditions – would certainly rank at the very top. While all of the musical arts thrive in that fascinating city, the majestic and dignified traditions associated with English choral singing in particular, are especially impressive and memorable to experience. Movement One (*Westminster Hymn)* centers around a sturdy (originally composed) hymn tune having a decidedly Anglican flavor. Intermittent brass fanfares represent the regal and ceremonial traditions of Westminster Abbey. Movement Two (*For England's Rose*) is an expressive, lyrical tribute to the late Princess Diana (1961-1997). Movement Three (*Kensington March*) is a spirited, petite march in English style.

Jacob de Haan (b.1959) was born in Heerenveen, the Netherlands, and grew up in a musically oriented environment. Through his piano lessons he was, at an early age, able to develop his creativity as a future composer. Following his senior education, de Haan completed his studies at the State Conservatory in Leeuwarden, majoring in school music and organ, and minoring in trumpet and fanfare and wind band direction/conducting. Subsequently he lectured in arranging at the same conservatory. Currently, de Haan works as a composer and arranger, and is in demand as music editor for CD recordings with top bands in the Netherlands and abroad. Additionally, de Haan is in demand as a guest conductor and adjudicator.

Ammerland (2001) was commissioned by Blasorchester "Brass-Sax", Petersfehn e. V. on the occasion of its 5th anniversary. The piece evokes the landscape of the Zwishenahner Lake, which combines fields covered with yellow rape blossoms, lush meadows, seemingly endless country roads and an exquisite lakeside.

Samuel R. Hazo (b. 1966) received his bachelor's and master's degrees in music from Duquesne University. He has been a music teacher at every educational grade level. He is currently on the faculty of the Upper St. Clair School District in Pittsburgh. He was twice named "Teacher of Distinction" by the Southwestern Pennsylvania Teacher's Excellence Foundation. He was the winner of the National Band Association Merrill Jones prize in 2001, and William D. Revelli prize in 2003. Hazo has written music for television, radio and the stage, and his music has been performed with actors Brooke Shileds, James Earl Jones and singer/songwriter Lucinda Williams.

Fantasy on a Japanese Folk Song (2005) was commissioned by and dedicated to the Hofstra University Symphonic Band, Dr. Peter Loel Boonshaft, conductor. Hazo writes of the work:

> *Fantasy on a Japanese Folk Song* tells the story of a Japanese girl who is given a music box by her mother and father when she is just a child. This music box played the Japanese doyo (child's song) "Sunayama." As a young girl, this music box always provided a sense of comfort and solace during her trying times. When she becomes an adult, she falls in love with an American and faces the choice of staying in her Japanese village, or marrying and going to America with him. She is so very much in love with him, that she chooses to leave. However, she later realizes the need to feel close to her culture, and part of her always wonders if there was a life for her in native Japan. As time goes by, this sense of conflict, which was more easily suppressed in the beginning, surfaces with more intensity, proving that only in a woman's heart can there exist an inner-love and an inner-war simultaneously. Balancing her love for her husband with her love for the culture she left behind gives way to painful episodes. During these moments, her only method of coping with her circumstances is to lock herself away, open the music box given to her as a child, and at the sound of the very first note, to cry.

Michael Colgrass (b. 1932) started his musical career at age twelve with his own jazz band. After attending the University of Illinois, he studied composition with Lukas Foss and Darius Milhaud at the Berkshire Music Festival and the Aspen School. Colgrass then went to New York and freelanced as a percussionist with a wide range of groups, including the New York Philharmonic, Dizzy Gillespie, the original *West Side Story* orchestra on Broadway, the Columbia Recording Orchestra's *Stravinsky Conducts Stravinsky* series, and numerous ballet, opera and jazz ensembles. During this time eh continued to study composition with Wallingford Riegger and Ben Weber. In 1967 he stopped playing to devote himself entirely to composing. Since then he has received commissions from the New York Philharmonic, Boston Symphony Orchestra, Toronto Symphony Orchestra, San Francisco Symphony Orchestra, and Canadian Broadcast Corporation. He has been awarded the Pulitzer Prize for Music, an Emmy Award, two Guggenheim Fellowships, a Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble competitions, and the Jules Leger Prize for Chamber Music. In addition to composing, Colgrass gives workshops throughout North America in performing excellence, combining Grotowski physical training, mime, dance and nearo-linguistic programming, and has recently initiated music creativity projects in public schools.

Bali (2005) was commissioned by and dedicated to the Bishop-Ireton High School Wind Ensemble, Randy Eyles conductor. Of the work, Colgrass writes:

> *Bali* was inspired by my two summers living in Ubud, the arts and crafts center of Bali. The very first sound I heard every morning was a gamelan instrument playing the five-note scale unique to that region of the island.
>
> This work offers an example of [the Balinese] indomitable spirit. It is divided into three primary parts. The bright dance rhythms of the gamelan orchestra are the outside sections and the middle is a slow lament for the dead. This section is introduced by an explosion representing the 2002 terrorist bombing of the nightclub in the island's capital, Denpassar. The off-stage oboes represent peace-loving Muslims, who are the majority, grieving for the victims.

A native of Calgary, **Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After 3 years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Masters program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She recently completed her thesis requirements for her doctoral degree in Wind Band Conducting at University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. We are very pleased to welcome Angela back to Alberta as a member of our Music Department faculty.

Clarinettist **Jeff Campbell** holds a Master's Degree in Performance from DePaul University in Chicago and a Bachelor's Degree in Performance from the University of Victoria. His principal teachers were Larry Combs and Patricia Kostek. Jeff is a member of Edmonton's Royal Canadian Artillery Band and performs as an extra with the Edmonton Symphony Orchestra. Jeff is an active chamber musician and a founding member of the WindRose Trio. In addition to performing in Edmonton, Jeff has toured to Japan, Mexico, Bosnia, South Korea, and most recently Sweden. He has been called upon to substitute as Principal Clarinet for both the Saskatoon Symphony and Orquesta Sinfonica del Estado de Mexico. Jeff has been an Assistant Visiting Professor at the University of Alberta since 2001. Jeff also has a strong interest in jazz both as a pianist and clarinettist and is currently on faculty at Grant MacEwan College.

Wendy Grasdahl is well known across Canada as a conductor, teacher, and trumpet performer. Her professional experience encompasses teaching at university and college levels, as well as provincial workshops, clinics, festival adjudication, private teaching and military band work. She is a Visiting Assistant Professor at the University of Alberta, teaching brass and conducting the Concert Band.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, British Columbia, and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including the International Music Camp at the Peace Garden on the Manitoba/U.S. border. She received the prestigious Distingushed Service Award from the International Music Camp for ten years of conducting and promoting band in North America. Previous awards include the Faculty Association Excellence in Teaching Award from the University of Prince Edward Island.

Wendy has appeared as a trumpet soloist and in professional ensembles throughout Canada. She is a clinician for Yamaha Canada, is a founding member of the brass quintet "Five of a Kind", and performs with the Mill Creek Colliery Brass Band.

Wendy is the founder, Artistic Director and principal conductor of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert bands.

Ms Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

University of Alberta
2007 High School Honour Band
Angela Schroeder, conductor

Flutes
Shay-Lyn Badry
Chantal Carriere
Lindsay Foster
Jordan Harris
Linda Hudson
Joshua Laing
Eric Mulder
Morgan Siemens
Rachel Ward
Amy Wisselink

Oboes
Yummi Currah
Jenna Orchard

Clarinets
Maggie Danko
Tracy Hui
Caryn MacGregor
Kim Shire
Farrell Siemens
Rachel Soong
Wyatt Sperling
Sara Van Veen
Marilyn Young

Alto Saxophone
Scott Capaniuk
Matthew Field
Ben Galenzoski
Melissa Latos
Phillip Martine
Sydney Orcheski
Joshua Palsky
Rayne Robertson
Melisssa Smith

Tenor Saxophone
Justin Massey
Katrina Tarawsky

Baritone Saxophone
Aaron DeBoer
Lawrence Schenk
Austin Slevinski

Trumpets
Kayla Baker
Kate Clarke
Kyle Dalby
Brendan Fitzgerald
Megan Gibson
Jill Horbay
Michael Hort
Steven Ives
Matthew Parsons
Siobhan Penner

French Horn
Michelle Bourdon
Shawn Clackett
Peter A Clark
Pat Galloway
Kathleen Kelly

Trombones
Darren Kelly
Sarah McMaster
Kathryn Metner
Tim Saumer
Torrin Stepan
Borys Tarasenko

Euphonium
Lauren Gaudet
Stephanie Woytkwin

Tubas
Ray Basaraba
Brielle Mabry
Jessica Smith

Percussion
Jenna Anderson
Michael Iwanyshyn
Lewis Longard
Kent Strayer

String Bass
Nicole Lajoie
Stephen McPhail
Morgan Randall

The University of Alberta Symphonic Wind Ensemble, 2006-2007
Angela Schroeder, Conductor

Flutes
Lindsay Elford
Elizabeth Hawrelyk
Genevieve Kalnins
Megan Kan
Leigh-Anne Rattray*
Stefanie Wermann

Oboes
Matt Jaffrey
Alyssa Miller*
Eric Wolfe Gorden

Bassoons
Lyndsay Cohen
Lisa Hryciw*

Clarinets
Amber Campbell*
Rebecca Akierman
Ashley Callihoo (bass, contrabass)
Michelle Davies
Mien Jou (bass)
Tammy Kam
Colin Rattray
Morgan Richardson
Nita Sankar
Sam Toms
Janna Trace

Saxophones
Lindsay Coulter* (alto)
Jayson Erickson (tenor)
Thomas Goulet (alto)
Thomas Hay (bari)
Michael Morimoto (alto)

Trumpets
Ian Burgess*
Katherine Jahnsen
Chelsea Mandrusiak
Sara Mills
Brian Moyer
Calvin Loewen

Horns
Leif Anderson
Rachel Erdmann
Olwyn Supeene*
Jackie Szaszkiewicz

Trombones
Erika Hagen*
Grant Kemp (bass)
Monica Walczak
Brett Feland

Euphoniums
Amy Beinert*
Lawrence Dommer

Tubas
Darlene Chepil-Reid
Samantha Sobota*

Percussion
Tina Chia
Shaun Hosegood*
Stephen Stone
Francis Tenorio

Piano
Akiko Tani

String Bass
Mackenzie Cooper

Harp
Megan Kan

***denotes section leader**

Upcoming Events

March
18 Sunday, 8:00 pm
Master of Music Recital
Kimberley Denis, soprano
Works by Handel, Schubert, Rachmaninoff, Ravel, Britten, Rodgers , and Loesser
Featuring Contemporary Dance Solos
by Pamela Denis
Free admission

19 Monday,
Visiting Artist
Wendy Markosky, organ
12:00 pm - Organ Masterclass
Free admission
4:00 pm - Visiting Artist Lecture Recital
(Graduate Keyboard Seminar)
Free admission

20 Tuesday
Visiting Artist
Neil Cockburn, organ
1:00 pm
Lecture Recital
(Graduate Keyboard Seminar)
Free admission
4:00 pm
Organ Masterclass
Free admission

22 Thursday, 8:00 pm
World Music Concert
The Texture and the Weave: Songs in times of Struggle
Admission: $10/stud/sen, $15/adult
For more information,
please call 492-0212

23 Friday, 8:00 pm
Indian Music Ensemble
Sharmila Mathur, Director
Admission: $10/stud/sen, $15/adult

24 Saturday, 6:00 pm
University of Alberta Madrigal Singers Annual Dinner, Concert and Silent Auction
Leonard Ratzlaff, Conductor
Delta South Hotel
Tickets: $100.00/person
For more information, call 975-4508

24 Saturday, 8:00 pm
West African Music Ensemble
Robert Kpogo, Director
with guests Wajjo Drummers, steel pan,
Olga Dominguez (Haitian voodoo dance) accompanied by Flavio Rojas, Wajjo Drummers
Admission: $10/stud/sen, $15/adult

25 Sunday, 3:00 pm
Music at Convocation Hall II
Tanya Prochazka, cello
Guillaume Tardif, violin
Milton Schlosser, piano
"The French Connection"
Piano Trio Concert
Works by Debussy, Ravel, Fauré
Admission: $15/stud/sen, $20/adult

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please visit our Website: *www.ualberta.ca/music* or call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).